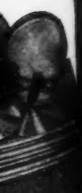


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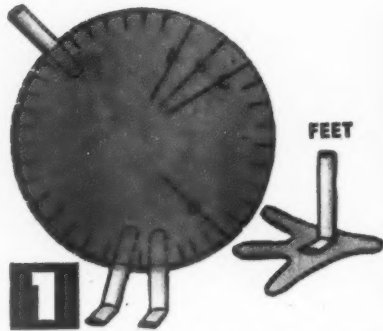
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Arts AND ACTIVITIES

IE CARDBOARD JUNGLE



CREATIVE ART IDEAS



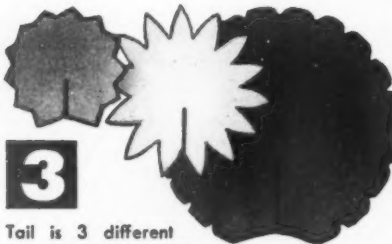
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Paste together at center, two 4½ inch circles. Slits A, B, C and D are 1½". Slash around edges. Insert straws for neck and feet as shown.



2

Cut wings double. Slit 1½". For head paste straw between 2 circles. Add eyes, bill and wattle.



3

Tail is 3 different size circles. Slit 1½". Decorate with Tru-tone No-Roll Crayons, Bull's Eye Paper and Vivi-Tone Powder Poster Color. Assemble. Bend feet apart to make stand.



The RIGHT Art Materials will stimulate true creative work. Used together, they will insure sparkling brilliance, economy, and success in any art medium, for all age levels. Are YOU using the right materials? Specify Milton Bradley and you will KNOW that you can depend on the finest results possible.

A SLIT AND SLOT TURKEY

Holidays are happy days, filled with inspiration for young artists. Harvest time is a colorful time, when Art lends itself to capturing the vividness of the fall coloring in all its glory. And who would not like to make his own turkey, decorative for the festive table, bright and fascinating in the schoolroom. This gay young bird is made of wonderful, versatile Milton Bradley Bull's Eye Construction Paper, merely by cutting the shapes, then putting them together with slits and slots and adding dabs of quick-sticking Adhezo when inserting the neck, head and legs. One soda straw is all you need. Before assembling, paint the bright feathers on with brilliant Vivi-Tone, Milton Bradley's outstanding, smooth-flowing Powder Poster Paint which will never chip, crack or peel off. Tru-tone No-Roll Crayons will make wonderful feather detail and add vivid color to your royal bird. Milton Bradley Bull's Eye Construction Paper will crease without cracking and take any art medium to perfection.

Brighten harvest time with a flock of SLIT AND SLOT TURKEYS. They will be colorful and gay. Make them any size, following the general directions found in the diagrams. But whether you make turkeys or undertake any other Art Project, remember that it is the RIGHT materials that count most. The RIGHT MATERIALS are art materials MADE BY MILTON BRADLEY to work as a team. MAKE MILTON BRADLEY the ONE COMPLETE SOURCE FOR ALL YOUR ART MATERIAL NEEDS.



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Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 38, Number 3
NOV 11 1955

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ARTS & ACTIVITIES will consider for publication articles about creative art activities for children. Manuscripts and/or correspondence about them should be addressed to the Editor.

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Dear Reader

Early last summer at a meeting of persons directly concerned with the publishing of *Arts and Activities*, we were asked to produce a handbook which would serve as "A Teacher's Guide for Using *Arts and Activities* in the Classroom." We agreed that the publication should have two major purposes. First—and most important—it should present an introductory point-of-view to the teaching of art activities at the elementary, junior and senior high school levels which would be of special value to teachers in the field. Second, it should show how *Arts and Activities* magazine can supplement a program of creative art experiences at these levels.

To a certain extent, the handbook was thought of as an extension of the film strip produced last year that was designed to be used by directors and supervisors of art working with groups of classroom teachers and also by instructors of college art education classes, workshops and clinics.

In planning the handbook, we first developed a list of some of the most important art activities that *Arts and Activities* had described in recent months along with other aspects of teaching art such as the "materials approach," the place of perspective drawing, crowded room conditions, budget problems, etc. Searching through our files of photographs, we selected a group which seemed to represent the most exciting examples of children's art work from the elementary, junior and senior high school levels. These we have used, often as full-page reproductions, with extensive captions that tell today's story of creative art activities in schools across the nation.

And then we added another feature to the handbook. With a strong belief that every school should have a plan for building a collection of reproductions of great paintings, we have included a list of 100 REPRODUCTIONS OF PAINTINGS IN FULL COLOR that we recommend for use in public, private and parochial schools. An asterisk appears before those reproductions which are especially suitable for lower grade levels, and the exact size and type of reproduction (such as colotype or photogravure) have been included in order to eliminate mistakes in making purchases.

In presenting this list, *Arts and Activities* has limited its choices to those included in the revised editions of UNESCO'S *Catalogue of Colour Reproductions of Paintings Prior to 1860* and UNESCO'S *Catalogue of Color Reproductions of Paintings 1860 to 1955*. These two catalogs list and reproduce in black and white more than 1200 reproductions of recognized paintings. In making their selections, the experts appointed by the International Council of Museums were guided by three main criteria—the fidelity of the reproduction, the significance of the artist, and the importance of the original painting.

So you see, "A Teacher's Guide For Using *Arts and Activities* in the Classroom" is definitely not a textbook. It will replace no basic text in any college or university art course. It is a book that we hope will be of inspiration to teachers and also college students—both art students and students majoring in elementary education who will soon be responsible for self-contained classroom programs.

We are especially pleased that college art instructors are asking their campus bookstores to stock this little volume for direct sale to students at \$1.00 per copy. Of course, it will still be available for a short time FREE to any person who orders a \$5.00 subscription to *Arts and Activities*.

Let us know how you like the handbook and tell us ways in which you are putting it to use, won't you?

Sincerely,

F. Louis Hoover

DESIGNS IN SPACE

By **GEORGE CONRAD**

Associate Professor of Art
University High School
Illinois State Normal University



Space and light as tangible art elements is a concept deftly introduced by a "space design" project. These airy sculptures are far from utilitarian—but high school students quickly respond to the idea of organizing forms, lines, colors and textures into a unique structure. Further, this project increases student appreciation for abstract and non-objective sculptures that are being turned out by contemporary artists.

From the beginning of this project, both students and teacher felt that design need not be reduced to cut-and-dried procedure. It cannot be dependent on static rules and harsh limitations. We began with the general idea that design is the product of imaginative thinking derived from an experimental attitude. It consists of elements interlocked in an original and reasonable structure—that is, a structure that logically evolves from the materials from which it is composed.

Early group discussions centered on design and principles of structural composition. Above all we agreed that a most important purpose would be to achieve individualistic and novel results—or "uniqueness". In order to achieve this goal inventiveness must be fostered through experimentation

Space designs dramatically point up effect of light. Students experiment with different kinds of lighting, learn that light is an art element that can change character of design.

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Four stages in development of stringed space designs are illustrated here. Girl in background works out idea on paper. Usually students organize tentative ideas in quick pencil sketches, then experiment with materials. On left, frame begins with vertical dowel cemented to free form pine base. Girl in center is arranging stringed planes—and structure on right is almost complete. Its flat circles are plexiglas, contrasting with stringed planes of vari-colored threads.

with materials. Students sought out and brought to class a wide variety of materials. They played with these—bending, twisting and cutting them, folding, hammering and coloring—in order to find ways and means in which materials can produce unusual, exciting, colorful textural values or shapes and varied light modulating surfaces.

These early explorations were followed by a discussion of three-dimensional objects in our environment—television antennae, radio towers, bridges, architectural constructions and steel or wood building frames. Particularly we noted the way in which materials combined with functional requirements determine the design character of various utilitarian objects. By way of contrast, pictures of space constructions by Anton Pevsner and Naum Gabo were discussed, as well as the uses made of transparent and opaque materials by Moholy-Nagy in his “space modulators”. I called the students’ attention to various sculptures in which the artists show concern with materials related to space, using such examples as “The Horse” by Duchamp-Villon, “The Standing Woman” by Matisse and “Pegasus” by Lipchitz. However, there need be no fixed rules dictating the specific illustrations to be used in such early discussions.

A showing of color slides of space designs followed the introductory exercises and discussions. Interest may be aroused and ideas stimulated in various other ways: the class may examine plant life through the lens of a laboratory microscope, noting the configurations in the structure of molds, the cell structures of plants and various loose-textured materials. Natural forms provide an excellent source of ideas for the geometric and formal arrangements that are characteristic of space design. Uniqueness is almost assured when students are compelled to find ideas in natural configurations and to translate these into forms suitable to diverse materials. Mental blocks regarding predetermined uses for particular materials are overcome. A flexible, searching and open-minded approach to materials is stimulated.

The materials that were finally used were dowel rods, $\frac{1}{8}$ -, $\frac{1}{4}$ -, $\frac{1}{2}$ - and $\frac{3}{4}$ -inch in diameter sticks of the same thicknesses as the dowels but square in cross-section plywood, $\frac{1}{8}$ - and $\frac{1}{4}$ -inch thick sheets plexiglas bronze and galvanized wire screening crochet thread (preferably number 30) in primary colors

and black and white
 enamel paints, black, white, red, blue and yellow
 brushes and turpentine
 small wire brads or nails
 wood glue (LePage's or any good wood glue)
 Duco cement (or any acetone cement)

The tools we needed were

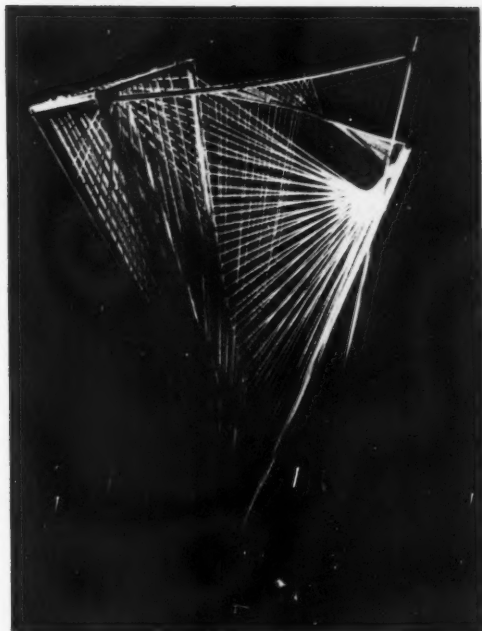
copied saws

hand drills (We weren't too particular about the size of the drills so long as they were very small—large enough to make a hole the crochet thread could be passed through, but small enough that the hole allowed nothing but the thread to pass through.)

needles (The kind used for canvas or leather work is fine. We used them to thread the crochet threads through the holes.)

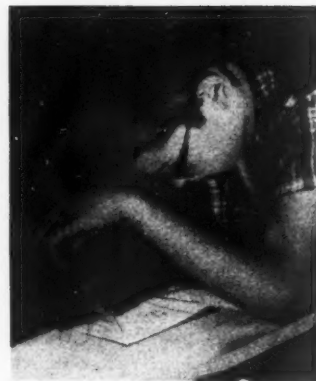
(continued on page 39)

Free experimentation with methods of stringing designs follows construction of dowel frame. Students soon begin to think in terms of planes that screen or reflect light.



Top design shows unusual effects that are produced by directions the strings take. Space design below gets inspiration from plant life.





Using cardboard base and masking tape, young etcher hinges celluloid over sketch, incises lines in plate with sharp steel point.

Bobby first makes number of drawings of ship, then selects one he wants to use for etching process.



Bobby applies ink to plate with circular motion of felt dauber, completely blackening surface. Each incised line is ink-filled.

Simplified approach to dry point engraving brings it within elementary scope, giving children early insight into fascinations of the etching process.

ETCHING

Gets An Early Start

By JOHN LASKA

Department of Art, University High School
University of Illinois, Urbana, Ill.

Youngsters can have a lot of fun with a simplified version of the etching process. Obviously this process can be used for Christmas cards and book plates, but etching as an expressive activity and a developmental learning ought not to be overlooked.

The tools required are relatively simple. A wire brad, sharpened with a file and inserted into a one-quarter inch dowel rod, is the principal tool we used and many variations of line can be obtained by using different nails or needles imbedded in the same manner. It is even easier, perhaps, to insert a seven-eighths inch wire brad into an Eversharp pencil.

Celluloid served for our plates. Another substance that may be used is lucite, not thicker than one-sixteenth inch. Other materials needed to produce prints are



Two large wads of cloth are needed to wipe plate clean: one for preliminary work and one for finishing. Wiping continues in circular motion so that ink is not pulled out of etched lines.



Bobby is careful to turn handle evenly as "sandwich" is run through press under heaviest pressure materials will stand.



In preparation for printing, plate goes on press bed and printing paper is carefully positioned over inked surface. This is topped with absorbent sheet (dry drawing paper) and felt pad.



Too young for etching? Bobby is nine years old.

paper, water-base printing ink, glycerine, a dauber, a piece of zinc, a layer of felt, water trays and rags. An etching press is ideal—but excellent prints may be obtained with a clothes-wringer.

The children first prepare sketches, then mount them on stiff cardboard. With masking tape the celluloid plates are held in place over the drawings. This makes a movable frame that holds drawing and plate secure during the etching.

With his sharpened steel pencil point, the student traces through the transparent celluloid, incising lines to hold the ink for making prints. As pressure is applied to the plate surface, a raised edge may appear along the lines. While an etching scraper is best, a small tool made of a piece of 1x1½-inch copper (continued on page 46)



EXHIBIT FROM NEW ZEALAND

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By **WILLIAM S. BARRETT**

Christchurch, New Zealand

Twenty years ago, copying, tracing, "slick" methods and step-by-step instruction made up a large part of the art instruction in the primary schools of New Zealand. Today we are seeing the results of a changed attitude toward art in the schools. Gone are the days of "pots and pans" and "the teacher's hat" undertaken with a sharp pencil and plenty of eraser and with them has gone the quaint belief that all children could be taught to reproduce what they saw photographically.

Such a system had no respect for the individual imagination, for the symbolic stages of drawing or for the child who wished to work according to his natural style. It was the method of teaching all to draw in the manner which only the few could ever achieve. It may have had some merits but it was *objective and impersonal*.

Children have so many ways of feeling and learning,

(New Zealand primary students get outdoors for interpretive painting. (2) Puppetry synthesizes all the arts for youngsters. (3) The ten-year-olds' puppet art embraces drama, modeling, speech, painting and personal identification with puppet and group. (4) Wire is one of many media children are offered.



of saying and doing, that their art is always *personal and subjective*. How best can we provide practical situations within the scope of the art course and the curriculum generally which will permit true growth from these experiences? From what point do we start? I suggest that we start with the widest range of two- and three-dimensional media we can obtain. Perhaps this sounds trite and obvious, yet how different it is in concept from the system of two decades ago!

New Zealand Primary Schools are supplied with a fairly wide range of materials—several kinds of paper, tempera colors, large and medium sized hogfitch brushes, lumber crayons, colored chalks, pastels, scissors, colored gummed papers, clay and some weaving cottons. The schools are encouraged to use a very wide variety of scrap or waste materials. For instance, for carving, some schools may use pumice, driftwood, soap or plaster of Paris. For three-dimensional model-making a class collects wire, wood shavings, toothpicks, matchboxes, cotton batting, match sticks, cardboard, cellophane, and a wide variety of pieces of cloth, braid, tape, buttons and so on. Many of these materials are used also in puppetry and in making collages.

In many classrooms where working conditions are overcrowded and difficult, one may see children working with these varied materials. Some work alone to express their ideas. In one corner several are finger painting. Others are cutting potatoes for fabric printing. Another group prepares puppet heads while yet another group work together on a table-top model to illustrate hydro-electricity. At the rear of the room other boys and girls



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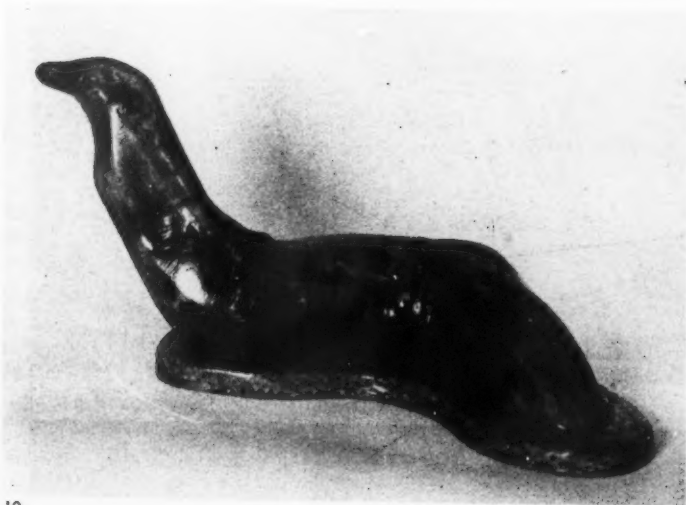
(5) Wide range of activities available to New Zealand students includes paper sculpture. (6) Five- and six-year-olds work with wood, clay, feathers, wire and scrap. (7) "The Monk" is painted clay model by 14-year-old boy of Christchurch Technical College. (8) Girl aged 14 used wire for base and other scrap materials to make aborigine. (9) Boy aged 15 carved heads from sandstone. (10) Seal was made from driftwood that suggested its final form. (11) Paper mache over head modeled in clay gets its texture from muslin pasted to surface. (12) "Primitive Man" is carved, painted sandstone.

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are painting their interpretation of "The Ascent of Mt. Everest". Before these children started work, a discussion took place with the teacher participating. Now that the painting is under way, the teacher visits the groups to answer and help with any problems or suggest ways of using media.

Here then is a class of ten-year-olds working individually and yet as a community. Over several years they have learned to use many media in many ways. For instance, when we look at the walls of this classroom we see paintings done in many ways: a finger painting, using flour paste and powder color; grease crayon and colored dyes, which remind one strongly of Henry Moore's Shelter Pictures; another using pastel on paper, first wet to increase the brilliance of color and ease of application of this medium. In other words, this teacher has provided opportunity and stimulus for all his children to find their best ways of working. At the same time they gain a tolerance for and understanding of the ways of others.

Every child has in some measure an intuitive nature, an emotional drive, an identification with the world around him. He has also visual and non-visual ways of expressing his art. He may be objective; he is often subjective. He may have a graphic ability,

(continued on page 45)

(13) New Zealand 15-year-old mischievously interprets "A Mother-in-Law" in clay. (14) "The Wedding" is flat and decorative painting by 13-year-old. Note that ground and sky are the same. (15) Sensitive drawing in oil-based crayon titled "Pity" is by 16-year-old New Zealand girl.

LEADERS IN ART EDUCATION



Ivan E. Johnson, President
National Art Education
Association

Readers of *Arts and Activities* are familiar with this national leader in art education because of his monthly book review column and the fact that he has served on the Editorial Advisory Board of *Arts and Activities* since its reorganization four years ago.

After receiving degrees of Bachelor of Arts and Bachelor of Science in his native state of Texas, Ivan Johnson continued his preparation as an art educator at Teachers College, Columbia, where he was awarded the Master of Arts degree. For two years he held a fellowship in Museum Training at the Institute of Fine Arts, New York University. He will soon complete his doctoral study in the School of Education, New York University.

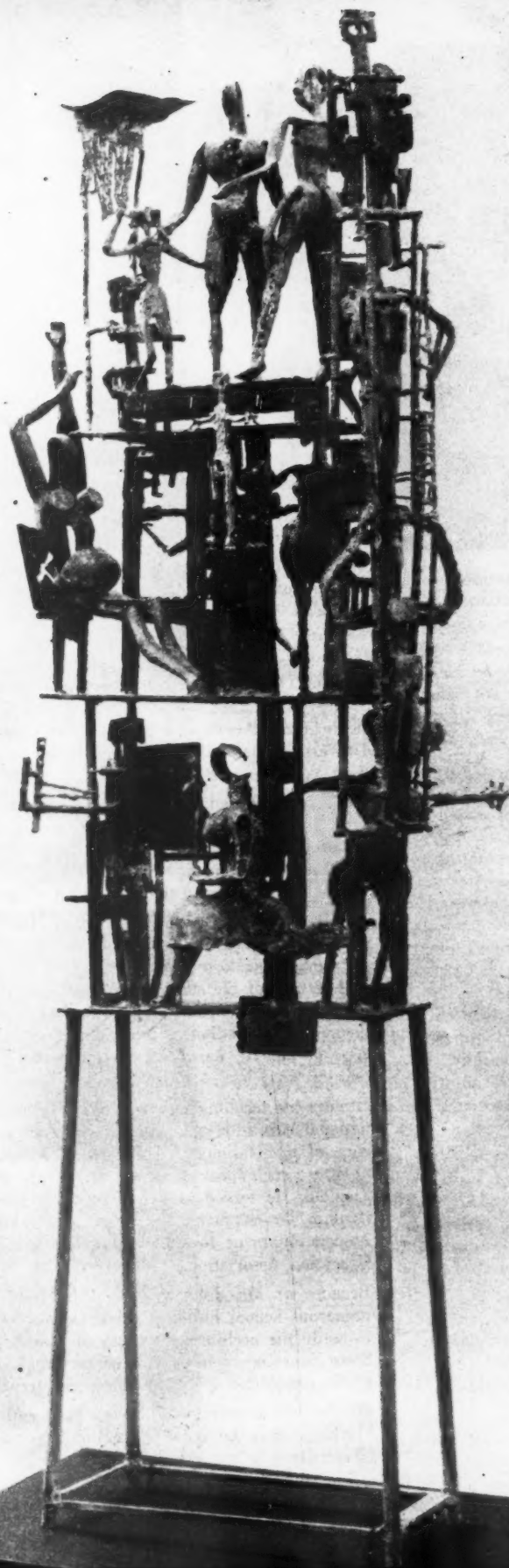
He has had broad teaching experience at all grade levels. He served as Art Supervisor in the Dallas Public Schools from 1946 to 1952. (For a feature article on the art program in the Dallas Schools under his direction see *Arts and Activities*, January 1952, issue.) He has served as instructor of Art Education at the University of Texas, Baylor University and the Women's College of University of North Carolina.

In 1949 he wrote "Art Education in a Democracy" in *Art Education Today*. Since 1950 articles by Mr. Johnson have appeared in *Childhood Education*, the *American Library Association Bulletin*, the *NEA Journal*, the *NAEA Journal of Art Education*, and several of the state professional education publications. Since 1953 he has been a member of the Board of Editors of *Everyday Arts*. In 1952 and 1955 he was a member of the editorial committees for the yearbooks of the National Art Education Association. He has been the editor for two of the *Bulletins* of the Related Arts Service.

Besides his teaching and writing Mr. Johnson has been active in state, regional and national education associations. As program chairman for the 1955 Biennial Conference of the National Art Education Association it was Mr. Johnson's responsibility to secure such speakers as Senator Wayne Morse, Dr. Melvin Tummin and Dr. Edwin Ziegfeld. He served as President of the Texas Association for Supervision and Curriculum Development, the Texas Art Educators Association and the Western Arts Association prior to his election last spring to the presidency of the National Art Education Association.

Because of Mr. Johnson's great interest in school architecture, he has served on numerous school building surveys, most recently as a member of a four-man team to study the architectural needs of Florida's fast growing junior college system. The State Superintendent of Instruction in Florida has recently appointed him chairman of the committee to prepare the new curriculum guide in art education.

Mr. Johnson is married and has a family of four children. His home is in Tallahassee, Florida, where he is Head of the Department of Arts Education at Florida State University. •



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DYNASTY—Abbott L. Pattison

ART APPRECIATION SERIES

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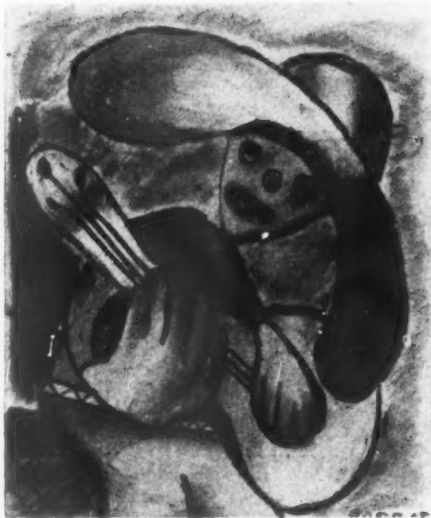
Abbott Pattison is one of America's young successful sculptors who prefers the torch to the chisel or modeling tool. Working directly in copper and steel, his brazed metal sculptures are widely shown in galleries and museums where they are receiving the recognition they so richly deserve.

Although a Midwesterner by birth, much of Pattison's formal art training was acquired in the East. He graduated from Yale College in 1937 and from the Yale School of Fine Arts in 1939. In 1940 he traveled in China and Japan until he joined the U. S. Navy in 1942. For the next three years he was a captain of a destroyer escort. After the close of the war he served for six years as an instructor at The School of the Art Institute of Chicago. Following a year's work in France in 1950-51, he accepted a position as Sculptor in Residence at the University of Georgia where he has completed four major sculptures for the campus. During the past summer he taught sculpture at the Skowhegan art school in Maine.

Among the numerous prizes he has been awarded are a Traveling Fellowship from Yale University; the Logan Prize and Medal as well as purchase for the permanent collection of the Art Institute of Chicago; the Eisendrath Prize in 1950; the first Pauline Palmer Prize for Sculpture in 1951; a \$1,500 prize from the Metropolitan Museum of Art in its first Contemporary American Sculpture Show in 1953. During the past year he received another 1st prize of \$350 from the 1020 Art Center of Chicago.

Dynasty is typical of Pattison's recent work. It is a sculpture you want to walk around since it is interesting to the eye from every angle. Metal rods of different weights form the basic structure. Within the X-ray-like, many-storied house are simplified human forms of beaten sheet metal.

Dynasty is reproduced by
courtesy of the artist.

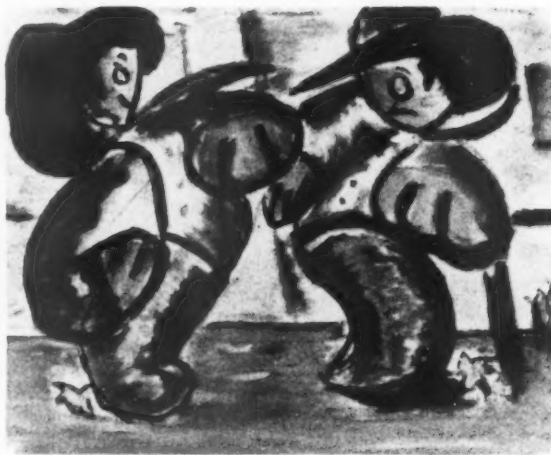


"Boy and His Banjo"—Charles Poretta



"Turkeys in the Field"—Thomas Lawrence

"CHOOSE TWOS"



"Cowboy Gabfest"—Anthony Cirineo

By **SAMUEL B. FAIER**

Art Department, Bartlett Junior High School
Philadelphia, Pa.



"Man and Night"
—Henry DiSanti



"Play at the Drums"—Vincent Palagruoto

A touch of drama—a catchy phrase or provocative legend—is key to motivation in new art project.

In 20 years of teaching art in secondary schools I have found that child and teacher research, preparation, discussion and evaluation are the pattern of securing art expression from children. However, I have also discovered that genuine expression and satisfaction come about if the child is motivated in dramatic fashion. I believe drama is the order of the day in good motivation. Thus it is that when a new project is to be tackled in our school, we try to begin with some sort of provocative title.

"Choose Twos" involved the pairing of two people, a person and a thing, two things, a pair of animals, etc. Thus the title, "Choose Twos" gave us an approach with some impact. We then discussed "twos" that go together. It was my intention to get cryptic descriptions, and the children came up with such gems as "Crooner and His Mike", "Man and Night", "Fish and the Dragnet." The response of the children was very gratifying. Their imaginations were stirred.

Now that they had these "legends", what to do with them? Once again I felt the need for drama. This time it took the form of quick sketches (using thick teacher demonstration chalk) on sheets of 22x28-inch newsprint. My sketches were quick and colorful, a bit tempting to their imaginations. I purposely did several, one right after the other, so that the possibility of copying was minimized. I talked quickly, using dramatic gesticulations to whet their imaginative impulses.

At this moment the project *(continued on page 46)*



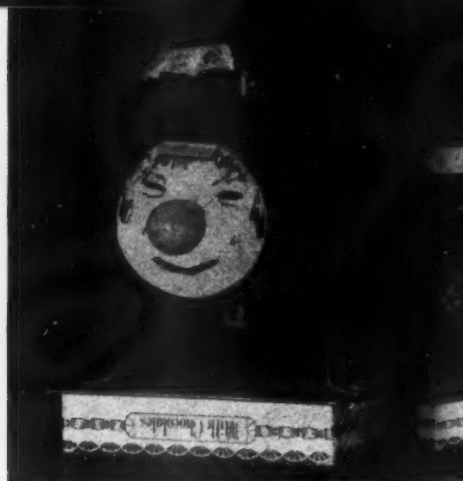
"Liberace and Candelabra"—James Groody

"Pirates at War"—Robert Quici



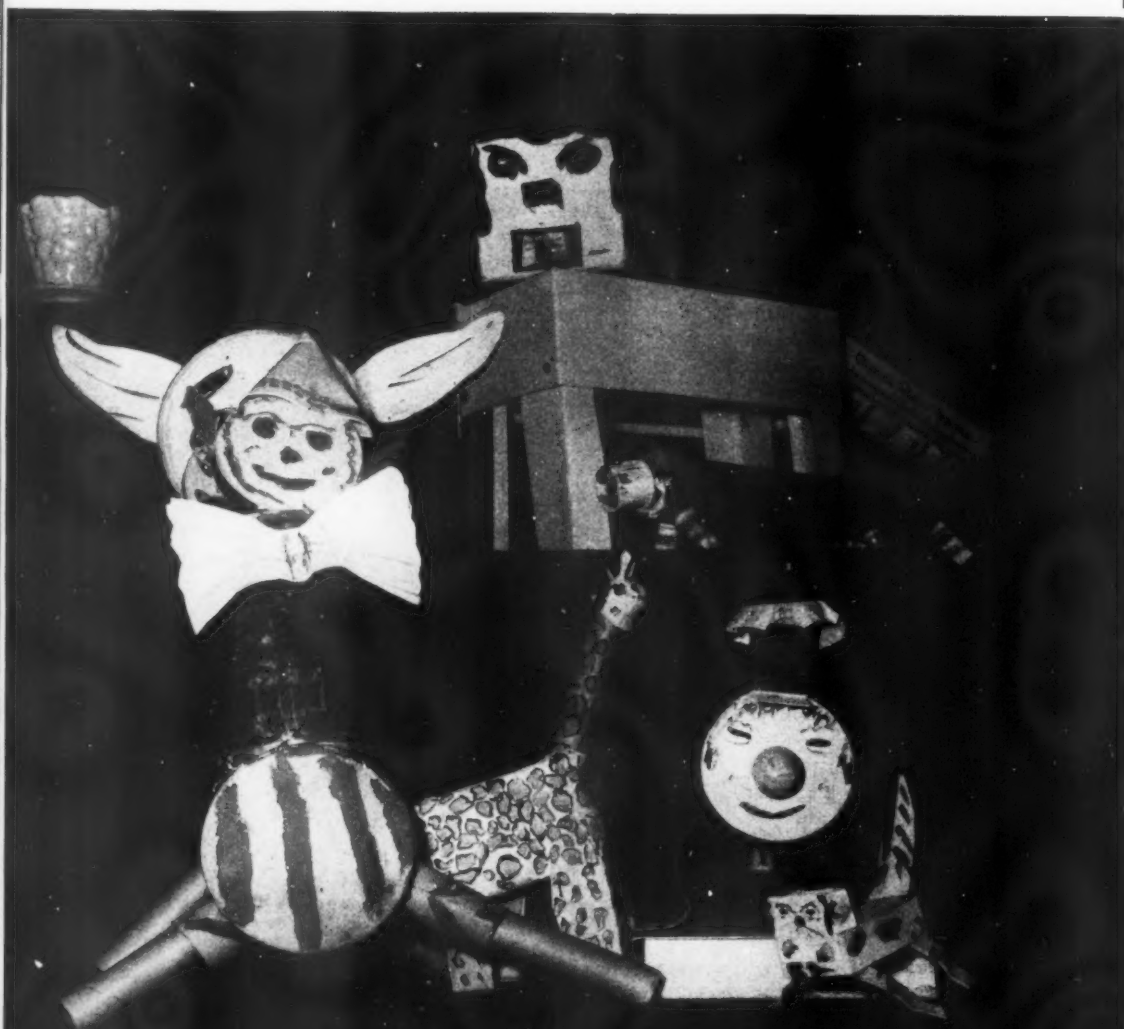


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THE CARDBOARD JUNGLE



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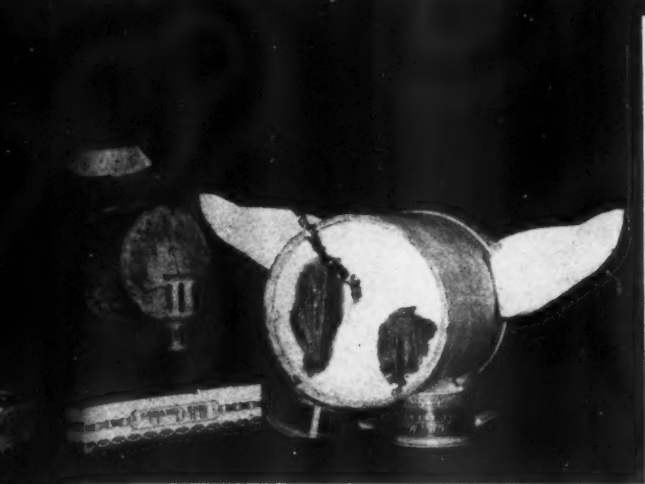
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By FLO OUIDA WILLIAMSON

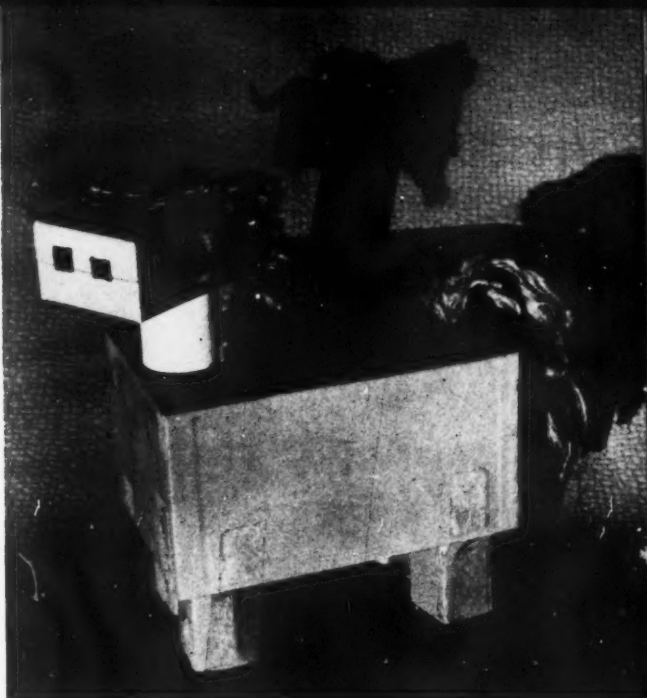
Third Grade Teacher, College Avenue School
Athens, Ga.

Recently I was looking for some new and different creative experiences to challenge the inventiveness of children in my art class, age eight to twelve. Let me share with you the activity I hit upon: I call it "box sculpture".

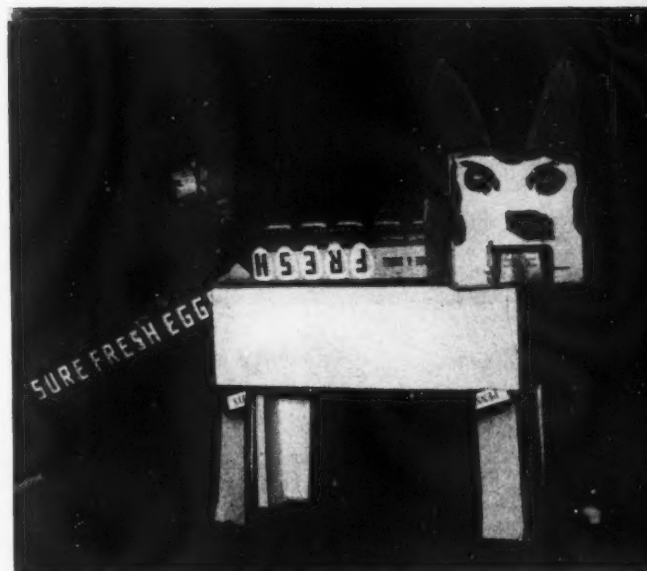
I collected boxes of all sizes and shapes—powder boxes, cereal boxes, shoe boxes, stationery boxes—and mailing tubes, paper plates and cups, empty spools, old light bulbs, buttons, and scrap yarn. The children's interest was aroused when they saw all of these things piled on the worktable. My answer to their shower of questions was, "I thought you could think of many interesting things to make from them, just as soon as we have enough boxes so everyone can have four or five." I suggested that we see who could bring in the greatest number next day, and the materials piled in.

Thread, sock, shoe and notion boxes were most usable. Someone brought a cardboard tube that a linoleum rug had been packed in. A hobby horse that the boys could ride was made from a section of it. Shorter lengths made foundations for the construction of other imaginative objects. Boxes! Boxes everywhere! I could hardly stand the clutter—but when I saw the gleam in a child's eye as he experimented with different box combinations I knew the activity was worthwhile.

When the time finally arrived (continued on page 47)



5

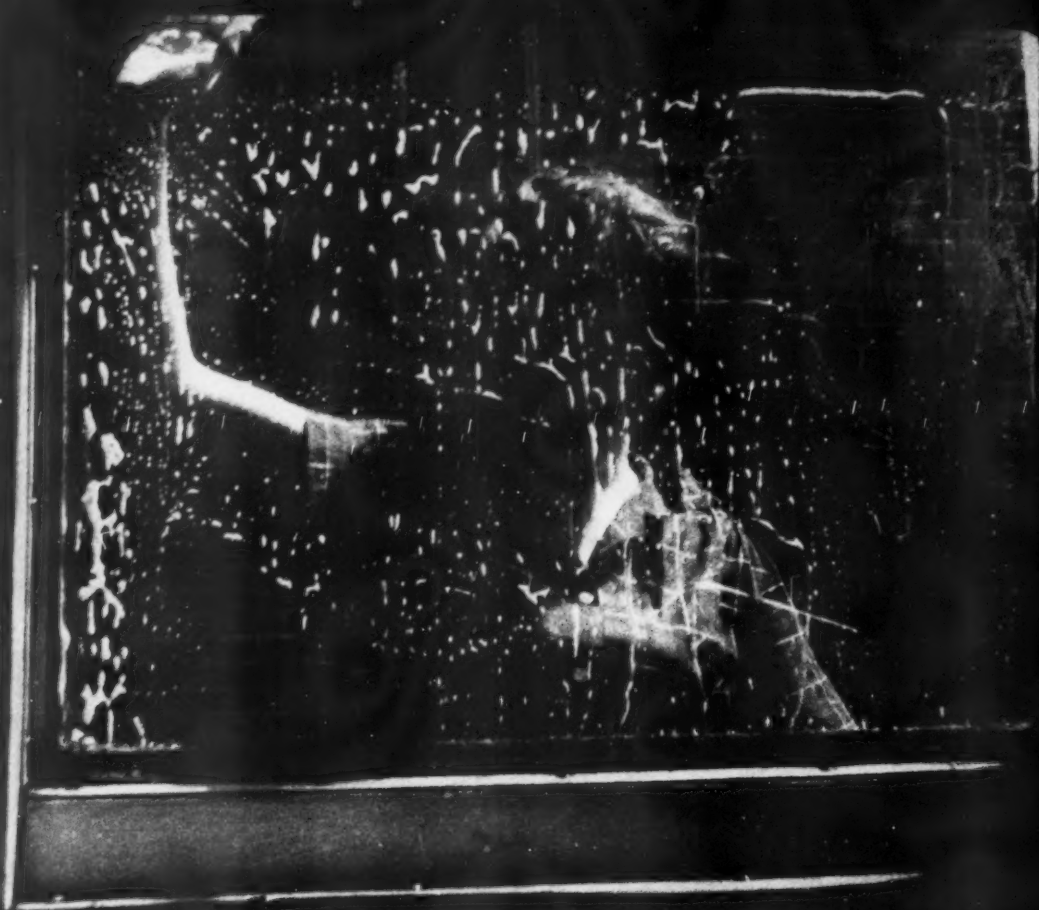


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(1) Menagerie conjured up by eight-to twelve-year-old imaginations gives stature to the humble boxes and scrap materials from which they're made. (2) Fatty Pig's mournful look is a touch of genius. (3) Front and (4) rear views of children's remarkable constructions show how well thought out they are. (5) Each animal is made of boxes of several sizes and shapes. (6) "Boxy Boxer" has head and face painted with tempera but printing that shows on his body adds decorative note. "Stripey" in background is painted. (7) Humpty Dumpty looks bigger than he is. Perky hat is paper drinking cup.



"Saturday Suds" is one of a series of "different" pictures that were shot during church clean-up week end by Dolores Thomas, age 16, Grade 10B. With Brownie reflex she experimented with shooting from unconventional location through glass.

PHOTOGRAPHY AND HIGH SCHOOL ART — II

Getting in Focus

By **KAY BURKIT MILES**

Photography Instructor, Fine Arts Department
Pershing High School, Detroit, Michigan

The word photography means "writing with light". It can become a medium of creative expression in the hands of an art student using any one of a number of light sources and light-sensitive materials. It can be practiced with or without a camera. It may be enjoyed with expensive or inexpensive photographic equipment, with many camera

accessories or with none. While there are some types of creative photographic expression that do not require a camera, the more commonly known photo experiences, enjoyed in leisure time by millions of amateurs, are accomplished with a minimum of equipment of the least expensive type manufactured—the simple fixed-focus box

camera using roll film, with or without flash equipment. Many types of photography practiced by thousands of persons as a hobby, avocation or vocation are accomplished with very expensive cameras equipped with fine lenses, precision-made shutters and more versatile features than it is possible to list here—including such luxuries as interchangeable viewfinders ground to the owner's eyeglass prescription. However, it is the man behind the camera, not the camera, that is the most important element in creating a picture. A review of photos taken by amateurs in public school photo classes and by adult camera club members proves this. Photogram techniques, the pin-hole camera or the box camera produce exciting results when used carefully and sensitively to record a person's response to the world around him.

Photography is a universal language and may become a form of expression for thousands of art students—if high school administrators include it in the curriculum of the fine arts department. With a pin-hole (no lens) camera or a simple box camera, some artists are capable of producing a photograph which unresponsive persons could never achieve with the most expensive equipment, expertly handled. Interesting special organization, fine tonal re-

"No Services Today" shows that Lawrence Shewe, Grade 12B, studies subject, waits for moment when light adds its drama to closed church.



In photo class Bob Nelson, age 15, develops talent for "seeing" and "feeling" exact moment to snap "Such Anticipation". Expressive hands help tell simple but dramatic story.



"Gray Day Companions" eloquently speaks of drab day in drab environment—but child's affection for cat adds necessary warmth to scene recorded by Mozella Mitchell.

relationships, and rendering of textural qualities by the artist may express his own emotional reactions which can be enjoyed by the artist in everyone.

Experts in the field strongly recommend that all photographers carry out all photo processes slowly and carefully, beginning with approaching the subject, picture-taking and through all the darkroom procedures. Awareness for the "exact instant" in which to snap the shutter is the only acceptable time that speed is paramount. They advise one camera, one type of film, one developer, one enlarger, and one type of photographic paper so that operation of equipment and materials is almost automatic, thus permitting concentration on picture "seeing", picture "taking" and picture "making". They also advise slow films, slow developers and slow procedures of all kinds in the darkroom. Even leading newspaper photographers today say that it is seldom necessary for them to develop and print hurriedly. Speed means spoilage in most photo practices. "Take it slow" should be our first advice to photo students in the fine arts curriculum.



"Now I Lay Me—" is unposed nightly occurrence that reminded Darleen Craven, age 14, that pictures are where you find them. She captured this "supreme moment" with fixed-focus camera. "Ferris Wheel", right, is by John Nicol, Grade 11A, enrolled in art and photo classes during same semesters. Experiences in art and added emphasis in photography may have contributed to his awareness of such pattern.



"Summer Solitude" by Joanne Pichea, age 15, shows value of unusual viewpoint (camera angled down). Soft shadows in subdued light and valance of leafy branch record vacation mood.



Richard Sharfner, age 16, titles self-portrait "Experiment With Light". He used an ordinary flashlight on the floor at one side, camera on delayed action, to exaggerate cast shadow.



Fingerprints, dust marks, chemical stains, scratches on negatives and muddy prints result in frustration rather than satisfaction for any photographer.

Photography is a very personal expression. The need for individual cleanliness, orderliness, competence in the continuous darkroom process, evaluation of one's efforts, respect for the efforts of others and proper care of photo equipment and expendable materials will help students to avoid many common errors both in taking and making pictures. To introduce assembly line techniques at the high school level would mean that in making one contact print or enlargement each student in a group of five would do one operation (one exposes, one develops, one stops, one fixes, and another washes). This defeats the training and only hinders them in developing self-assurance and self-reliance.

Better to proceed slowly, take more time and make fewer photographs than to waste time, materials and money producing mediocre or poor negatives and prints. A feeling of individual achievement will give students confidence to help other class members and enrich daily class experiences in working together. Photography should not be offered as vocational training. Our purpose should be to open new esthetic experiences for enjoyment through expression and experimentation.

The art teacher is endowed with the innate ability and

training to help others develop new visual perception and sensitive awareness of mood, pattern, people and places. This ability can help photo students record with their cameras those supreme moments that bring esthetic and spiritual satisfaction to themselves and others. Techniques used in teaching photography also help students develop a discriminating eye for all pictures in publications or in museums, as their knowledge and enjoyment of qualities of light, shadow and perspective increase.

An art instructor who has thoroughly enjoyed using his own camera over a period of years or who is interested in becoming a more experienced amateur photographer can qualify as a photo instructor in the fine arts department of a high school. However, there are certain provisions: such persons must enjoy the challenge of study, experimentation, research as to what has been accomplished in the photographic fields, and vigilance in keeping up with new equipment and trends. A stimulating

aspect of photography is that one is never through learning. The more you know, the less you think you know. A humble attitude helps a teacher help others create more effectively with a camera.

Being a "self-made" photographer I would not approve of a requirement that photo courses for credit in college be a prerequisite for an art instructor who wishes to teach photography in high school. Too few schools of higher learning offer it today, and the majority of good photography instructors, photo-journalists, portrait photographers and others in commercial photo fields are self-taught. Courses speed up the acquisition of technical knowledge, but months and years of experience with one's own camera and photo equipment are the best prerequisite for teaching. It helps you to know the problems with which the beginners are faced, and how much they can take at one time. If the course is not planned by the instructor to meet the interests and needs (continued on page 48)

"Dog Tired" happened when dog walked into room and pillowed head on hunting companion's boot. Don Perry, Grade 12A, quietly reached for his camera and moved in as close as he could. This is complete negative; it required no cropping.





JUNIOR ART GALLERY
FOR YOUR BULLETIN BOARD



During the school year our high school art class had been studying movement and ways of expressing it. After seeing several movies and getting some helpful suggestions from my teacher, I decided to make my expression different.

I wanted to show many kinds of movement without using many materials. In the construction shown, only four kinds of materials were used.

The base of the structure is made of a small piece of wood. It is painted blue and has a hole drilled in the center. From the hole in the center is a rod with several holes in it. Through each of these holes are smaller rods.

The different kinds of movement are shown by crochet thread. The colors are red, blue, pink and white.

In this construction I have tried to *express* movement without any *actual* movement.

During the year we had many kinds of art activities such as enameling on copper, landscape pictures in colored chalks, figure drawing, pottery and modeling in clay and wood carving. While I liked all of them, I enjoyed making my "Construction in String" best.

Jeannette Louise Towery

Jeannette Louise Towery
Age 16

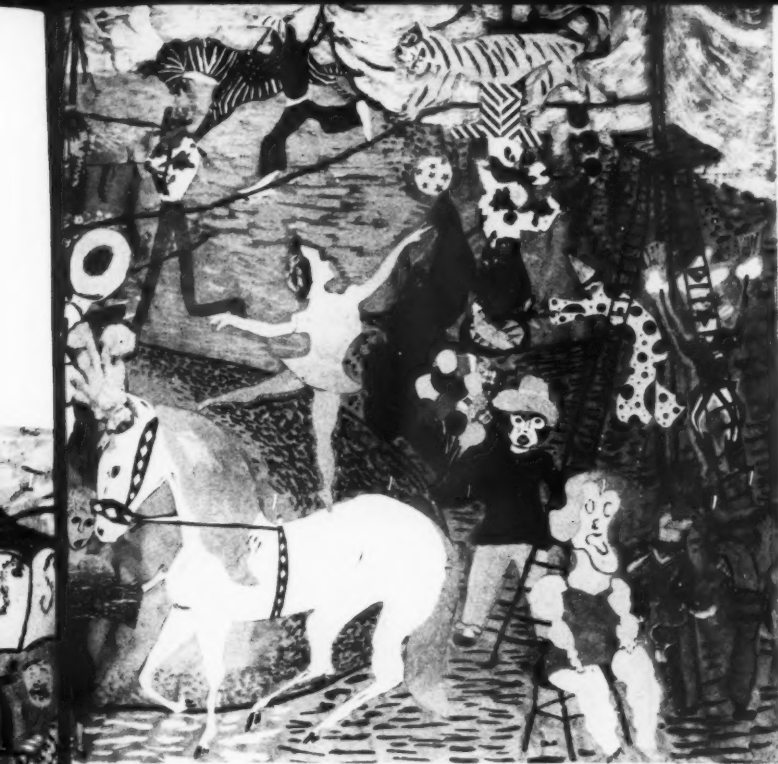
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(1) Mural on wrapping paper may be rolled up for storage or displayed when the circus spirit moves us. (2) To give three-dimensional quality, animals and performers overlap on colorful background. (3) "Shut-eye" contour drawing produces amazingly sensitive carnival mood picture. (4) Student's favorite line figures are superimposed on water color wash.

By EDITH REILLY

Art Teacher, Oliver High School
Pittsburgh, Pa.

Within all of us—though sometimes buried deep—is a uniquely personal way of expressing our feelings. Sometimes in high school students the urge to be one's self has been so stifled by mass communication, the desire to conform, the fear of being different, the worship of skill and adult standards of performance and the consequent lack of self-confidence, that we have difficulty in recognizing the student as the child who a few short years ago produced amazingly sensitive, highly imaginative paintings or clay creatures.

With the realization that our high school students are losing that quality of imagination so precious in the younger children, we decided to try "shut-eye" contour drawing as a way to release tension and stimulate imagination.

In a class of 35 Art 1 and 2 students we have a combination of the naive and the sophisticated—Grades 9B to 12A. After a group discussion, we chose the circus as our theme with its carnival mood and variety of colors, forms and movement. In the spirit of fun we began to draw animals, barkers and vendors—stressing action.

The game is this: Close your eyes—and identify yourself with the creature you draw. Let him teeter on a tight rope, roar at a trainer, clump along swinging his trunk or stand tiptoe on a prancing

(continued on page 45)



3



4



Carnival scene brightens entrance hall in Seattle's Bryant School. First decision class makes is where to locate mural.

HOW DO YOU MAKE A MURAL?

By **MILDRED GELLERMAN**

Consultant in Elementary Education
Seattle Public Schools

No matter where I go to teach an art workshop a question that always comes up is "How do you make a mural?"

The original murals were frescoes or paintings on wet plaster. These were painted primarily to tell a story or to teach. They were sometimes religious and sometimes political, but usually they were wall decorations in some prominent place where many people were apt to be.

In a classroom the idea is the same. The children should

first of all feel the need for wall decoration in their room or in the hall. They should talk together about what they want to put into the mural and what they want to say. When they have decided where they are going to put the mural, wrapping paper should be cut exactly the size of the space and pasted together. The large paper is then presented to be filled with ideas and color and dark and light. Above all people are important because their actions quickly put across a message.

How do you get children to make large figures in a mural? There are a lot of ways of solving this, but here is one way that seems to work. First, in order to paint anything children must be able to see it. Studying them-

selves they become aware of the space between their feet on the floor and the top of their heads. They find out that the waist is above the middle of this space. They discover their elbows bend even with the waist and that arms and legs bend in the middle. They watch others playing on the playground or walking, sitting, bending and doing things in the room.

They use orange paint to paint in the face and arms, hands (like mittens) and legs. We usually start by putting the heads in first at the top of the paper and the legs and feet at the bottom. Filling in the parts of the body in the remaining space seems to come easily and naturally. The figure is large and fills the space. Another good way to get children to make large figures is to have them bring large clothing bags that come from the dry-cleaner. Making figures on the bag as big as the bag is a very good exercise.

What do you do with the rest of the class when several children are working on the mural? Using the mural as a lesson in figure painting works pretty well in beginning a mural. If the mural is to be the culmination of a study on Mexico, everyone might begin by painting a water color of Mexico. As the children progress and one child seems to have one or two figures which are quite successful he is asked to step to the board where the wrapping paper is already fastened and draw with wet chalk the figure he has painted on his own paper. Moving around the room the teacher asks other children to put large figures in the mural. Then an evaluation period decides where to go from there. But now the stage is set as to size and proportion and the rest of the mural develops into a beautiful interwoven pattern of overlapping figures. The



On bulletin board in Miss Jeanette Pruschansky's fourth grade room at Bryant School, Christmas mural is in process.

background can be laced between and around the people to give the flavor of the country or the story of the mural. A mural serves as a fine means of expression for things children have learned. They have to do much research and thinking, they organize their material, they design the space, learn something about repeating color, how to draw large figures, how to arrange them in a composition and how to work in a group activity. For the teacher it is a satisfaction to see her teaching come to life. •

Miss Dolbow of Bryant School uses mural as culmination project when third-graders complete study of Mexico.





That there exists a definite relationship between child's art work and audio sensations is proved in finger painting.

ART ON THE DOWNBEAT

Starting with rhythm as common denominator for experimental "integrated arts" classes relate creative expression to art of living —for students aged three to seventy.

By PHILIP W. G. BAIRD

Supervisor of Art, Town of Hempstead
Levittown, New York
Photographs by Arthur Leipzig

Is it not the responsibility of the art instructor to relate all creative expression to the art of living—rather than to teach technical knowledge in the plastic arts alone? I agree with the educators and professional people who feel that highly specialized knowledge is thriving at the expense of general culture. In accordance with this conviction I have planned and put into execution a series of classes solely to relate the dance, music, poetry, literature, drama and the plastic arts.

In these Integrated Arts classes, the arts are associated through the element of rhythm. Children and adults alike learn to accept them as different forms of expression for the same basic emotions. In a short time this concept becomes an inherent element of the child's personal understanding. The classes are frankly experimental and only a portion of their results can be successfully applied to an entire school system. However, the benefits and innovations enjoyed by our school system as a result of this project are numerous.

An important function of the Integrated Arts Program is the establishment of rapport between the child, the parent and the school. All age levels, from three years of age to 70, are purposely mixed in a single group so that a child is often working at the side of a parent or older sister. The argument that a child is psychologically dwarfed by the older person's more technical art expression is groundless. The plastic art expressions are mostly abstract in nature so there is really little ground for comparison of children's and adults' work, but even in the realistic approaches, as much respect is shown for the young child's beautiful symbols as for the adult's more sophisticated ones. Since spontaneous reaction



Children listen to drumbeat rhythm, quickly take to dancing. Next they are encouraged to translate their movements in finger paint.

Danger of psychological dwarfing? Child's spontaneous expression gets as much respect as her mother's more sophisticated approach.





Idea and mood for her clay project follow reading of Edgar Allen Poe's "Annabel Lee".

and expression are emphasized from the first, the difference between the naive, direct approach of the child and what might be a more intellectual approach of the adult is even further minimized.

Of course, dealing with a varied age group in many different media complicates the guidance of such a program. It is necessary first of all to familiarize the adults with the aims and direction of the program and the meaning of its philosophy. We speak first about rhythm or movement as being the element inherent in all living forms of art—the fitful movement of wind through leaves, the undulating movement of waves and the gliding movement of the sea gull. We view the film on Calder's mobiles which even more relates our theme to nature.

Because the art faculty is most familiar with the plastic arts as a medium of expression, and because the rhythmic relation between a melodic leitmotif and linear design is so apparent, these two are usually the first to be related. Some children and many adults at first are inhibited and resist the intrusion of music. Some find it difficult to concentrate on both forms of art simultaneously. Participants are encouraged to express the rhythm of the music in movements of the hands, arms and torso—in much the same fashion that a conductor leads an orchestra. This provides a nexus between

(continued on page 46)



End of exciting morning of "art integration" finds children learning important fact of life—the art of the clean-up.

Space Designs

(continued from page 9)

scissors (These were needed to snip off loose ends of threads after they had been tied to a terminal point.) *metal cutting shears* (for cutting sheet metals to be used for opaque plane surfaces)

wire cutters (for cutting wire screening of the heavy gauge type; the metal cutting shears are adequate for cutting the fine screening.)

Most of the class wanted to use strings in combination with square sticks and dowels and sheets of plexiglas or thin sheets of plywood. In most cases they settled for plywood because the plexiglas, they soon discovered, is extremely expensive.

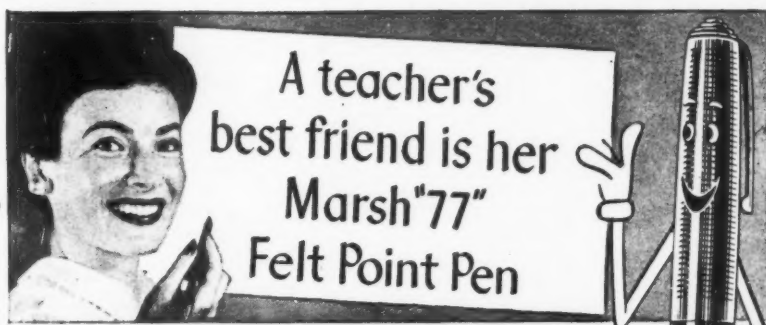
The thin crochet threads were used to form stringed planes, each plane defined as an entity through the uniform use of a single color. This was especially important. Some of the students used a number of colored strings for one plane and discovered that the color variation tended to destroy the unity of the plane. Thus the colored, semi-transparent planes twisted and spiraled, contrasting with other stringed planes of some other color and shape, an opaque plane of wood, the mesh of a wire screen or even clear space.

The strong joining of wooden sections was accomplished with the use of wood glue. Joints between wooden sections of dowel and plane were generally made by drilling a hole the size of the dowel in the flat wood, coating the inside of the hole with glue and then forcing the dowel into the hole. A tight fit is important.

Stringing the designs was the most tedious job but the most rewarding because as this part of the job progressed the design began to assume its final form. When strings had to go through flat sections of wood or plastic it was found best to drill tiny holes through which the thread could pass. Terminal points for the strings were usually small wire brads or nails to which the strings were tied. Neatness determined that when the loose ends of a knot were cut off the terminal point was smoothed and strengthened by covering the knot with a touch of Duco cement.

When strings were to pass over a dowel's

(continued on page 44)



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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

ART FOR CHILDREN'S GROWING by Constance Carr, Editor, Bulletin No. 64, Association for Childhood Education International, 1200 Fifteenth Street, N. W., Washington 5, D. C., 75c. 1955.

The publications of the Association for Childhood Education International have long supported the best practices in art education. In this instance, *Art for Children's Growing* is devoted to the creative growth of children. It is the happy result of collaboration of a group of able art educators and the ACEI. The seven art educators who contributed to the bulletin are Manuel Barkan, Ohio State University; Daniel Mendelowitz, Stanford University; Maud Ellsworth, University of Kansas; John Blair Mitchell, Towson, Maryland, State College; Helen Sandford, Art Supervisor, Columbus, Ohio; Rosemary Thrush, former Butler County (Ohio) Art Consultant; and Edith Henry, Art Supervisor, Denver, Colorado.

The sections of the bulletin are so planned as to give the classroom teacher an "overview" of the values of the arts in experience and education. The writers realized the effectiveness of the bulletin depended not so much on its comprehensiveness as on the way it communicated to readers—with their varied concepts of education—the significant goals and practices in art education today.

Manuel Barkan, the author of the section entitled "The Value of the Arts," has written a particularly stimulating and direct statement. Particularly noteworthy in this suggestion:

"All of our children have the potential strength and ability to enrich their lives through these values. But enrichment, however, does not come just naturally. The way children live in a school can either nurture their creative strength or can stifle it. When teachers value the creative potential in their children they seek ways to nurture its growth. They use all they know about the development characteristics of their children to create an emotional climate in which the values of the arts can be experienced. They use the physical and human resources in their schools and their communities to enhance the creative life of their children. They encourage the creative growth of their children because they value it."

In this Bulletin, Daniel Mendelowitz illustrates for teachers the various stages of creative maturation in early childhood. He discusses creative behaviors, the child's use of symbols to give meanings in his own way and the role of the teacher in nurturing the child's creative growth.

Maud Ellsworth, using narrative style to get her points across, illustrates well the ways in which teachers bring about situations for creative learning in the classrooms.

The last section is devoted to the place of evaluation in art in the school. Reprinted here is the excellent study on the evaluation of child growth in art carried out by Edith Henry, Supervisor of Art, and the teachers in Denver, Colorado.

The ACEI publications have a rather wide audience. *Art for Children's Growing* is bound to attract the interest of the audience. Its influence, judging by its contents, is apt to be extensive.

• • •

THE SOCIAL FUNCTION OF ART by Radhakamal Mukerjee, Philosophical Library, 15 East 40th Street, New York 16, New York.

The milieu of art is a fertile field of exploration both within and without the field. Psychologists, historians, philosophers and more recently, sociologists have examined various phases of art and have contributed richly to our understanding of it. In recent years Arnold Hauser, Donald Reisman and Herbert Read have awakened interest in the integrated phenomena of art in society. Radhakamal Mukerjee, Professor of Sociology, Lucknow University, India, writing as a sociologist, gives us a remarkably illuminating account of the social impact upon art and in turn, art upon society.

In *The Social Function of Art*, Dr. Mukerjee opens for us interrelations that are intercultural and universal. Man's other institutions and traditions, Dr. Mukerjee points out, work from without; art transforms from within. Art is the expression and communication of man's deepest instincts and emotions reconciled and integrated with his social experience and cultural heritage. The author believes that "while the framework of laws, governments, and empires decays and disintegrates, the social attitudes and values that the art of people records, and by which the refinement of its civilization can best be measured, remain vivid and eloquent for all time."

The case for universality, according to Dr. Mukerjee, lies in the manner in which art epitomizes, clarifies and symbolizes the deep-seated hidden stirrings of the unconscious life and mind, i.e., the imagery and symbolism of art are more real, more significant than practical physical existence. His premise rests heavily upon Freud and Jung. Obviously such a viewpoint would hold that Henry Moore shows no qualitative

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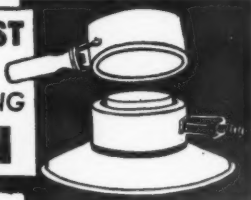
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advance on Negro or Egyptian art, etc. The qualities of transcendence and universality characterize all great works of art. And all great art has in common the revelation of attitudes and values of a particular culture and social milieu and contributes to humanity's heritage of art in its unique way.

While *The Social Function of Art* is an interesting blend of Occidental and Oriental thinking, the author illustrates a major part of his arguments with the art and life of the East. Particularly fascinating is his interpretation of the symbolic and expressionistic manifestations of Oriental philosophy, religion and mysticism in art. *The Social Function of Art* might well have been two books: one on the social function of art and another on the cultural heritage of the Orient. This would have enabled the author to make a greater impact on the reader.

The ideas projected by Dr. Mukerjee in *The Social Function of Art* are quite pertinent at this time. In this country and in France painters are proclaiming the "new nature". In France, "Tachisme", or the search for more poetic symbols as an expression of our times, is preoccupying its painters. Rejected is the concept of universality and transcendence; championed is the belief that a painter must seek the source of his style in the symbolism of a specific culture—the Celtic, Latin or Chinese. Mukerjee points out that the forces which affect art may be economic, social, psychological, political or religious.

The Social Function of Art is valuable in the avenues of thought it opens up for the artist and the art educator. True, it is one man's perception of the role of art in society. But Mukerjee projects some provocative ideas that are worth examining even if one does not agree with him.

This book might find wider use in the field of art education if it could be distilled of its heavy use of Eastern cultural background. Naturally the author attributes to sociology things a psychologist would feel belonged in his realm or a philosopher might feel were within his province. Art is a rich field for exploration. It is heartening to have the sociologist join us in the search of the meanings and function of art in our society. •

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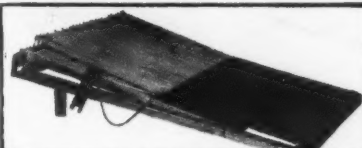
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It is no news that the American Art Clay Company supplies ceramic glazes in powder form. They have been doing so for over a

(continued on page 44)

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Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, ARTS & ACTIVITIES, 8150 NORTH CENTRAL PARK AVE., SKOKIE, ILL.

ART REPRODUCTIONS

Price lists. Dr. Konrad Prothmann, 7 Soper Ave., Baldwin, L.I., N.Y. Adv. on page 49. No. 152.

*Catalogue of the year Volume II. 50 cents per copy. Artex Prints, Inc., Westport, Conn. Adv. on page 48.

ART FILMS

Catalog. Picture Films Corp., 16mm Dept., 2390 Broadway, New York 24, N. Y. Adv. on page 49. No. 120.

BRUSHES

"Oil Painting" 16 page booklet. M. Grumbacher Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 44. No. 141.

CERAMIC SUPPLIES

Circular No. JA23. American Art Clay Co., 4717 W. 16th St., Indianapolis 24, Ind. See Shop Talk. No. 151.

COLOR SLIDES

*Catalogue 35 cents. Dr. Konrad Prothmann, 7 Soper Ave., Baldwin, L.I., N.Y. Adv. on page 49.

CRAFT SUPPLIES

8 Page Folder. Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 48. No. 144.

HANDBOOK "Seram Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 50. No. 136.

No. 16 Catalog. Saxcrafts, Dept. J-11, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 48. No. 109.

Information. Southwest Smelting & Refining Co., P.O. Box 2010, Dept. A, Dallas 21, Tex. Adv. on page 50. No. 114.

Sample Mixing Cup. Montrose Products, 6759 N. Clark St., Chicago 26, Ill. Adv. on page 47. No. 119.

Catalog. Dept. JA, Bergen, 128 Main St., Hackensack, N. J. Adv. on page 50. No. 130.

Catalog. J. L. Hammet Co., 266 Main St., Cambridge, Mass. Adv. on page 48. No. 127.

Catalog Showing complete line of original craft projects and materials in stock. The Handcrafters, 454 W. Brown St., Waupun, Wis. Adv. on page 48. No. 145.

*Ceramic Catalog-Manual. Send 25 cents to Tepping Studio Supply Co., 3517 Riverside Dr., "JA-11", Dayton 5, Ohio. Adv. on page 49.

Catalogue. Sculpture House, Dept. A811, 304 W. 42nd St., New York 36, N. Y. Adv. on page 49. No. 146.

*Send 10 cents for NEW CATALOG of HANDICRAFT SUPPLIES. Cleveland Crafts Co., 4705 Euclid Ave., Cleveland 3, Ohio. Adv. on page 50.

Colorful Crafts Catalog. The O-P Craft Co., Inc. Sandusky, Ohio. Adv. on page 50. No. 147.

ENAMELING

Text on Enameling. 40 page illustrated text on metal enameling. Techniques—tools—

equipment—types of enameling—firing equipment—types of enameling—firing finishes, etc. Thomas C. Thompson Co., 1539 Deerfield Rd., Dept. JA, Highland Park, Ill. Adv. on page 41. No. 102.

Catalog listing kilns, enamels, supplies. American Art Clay Co., Dept. JA, Indianapolis 24, Ind. Adv. on page 44. No. 126. 96 Page Art and Craft Catalogue. Dept. AA, Crafters of Pine Dunes, Oostburg, Wis. Adv. on page 46. No. 124.

Catalog and prices. The Potter's Wheel, Dept. AA, 11447 Euclid Ave., Cleveland, Ohio. See Shop Talk. No. 148.

Enamel-On-Copper Idea Book. The Copper Shop, 1812 E. 13th St., Dept. N-77, Cleveland 14, Ohio. Adv. on page 49. No. 153.

FELT TIP MARKER

"Art Magic" Drawing and Lettering Course with the Marsh "77" Felt Point Pen. Marsh Co., 98 Marsh Bldg., Belleville, Ill. Adv. on page 39. No. 122.

Flo-master School Bulletin. Cushman & Denison Mfg. Co., Dept. J-23, 153 W. 23rd St., New York 11, N. Y. Adv. on page 45. No. 116.

JEWELERS SUPPLIES

*New Catalog. Send 25 cents to Technicraft Lapidaries Corp., 3560 Broadway, Dept. J, New York 31, N. Y. Adv. on page 50.

JUTA-CORD

Color samples. Kelbar Sales, Inc., Dept. AA, Box 1685, Grand Central Sta., New York, N. Y. See Shop Talk. No. 149.

KILNS

Descriptive literature. J. A. Buell Kilns, Box 302, Royal Oak, Mich. Adv. on page 49. No. 125.

LEATHERCRAFT

LEATHERCRAFT CATALOG. Tandy Leather Co., Box 397T4, Tulsa, Okla. Adv. on page 50. No. 154.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 41. No. 103.

PAINTS AND CRAYONS

Folder showing how to decorate with New Improved AMAZART. Dept. JA-115, Binney & Smith Inc., 380 Madison Ave., New York 17, N. Y. Adv. on page 44. No. 132.

Manual AF-19, "How to Use Alphacolor Dry Pigment Color." Weber Costello Co., Chicago Heights, Ill. Adv. on page 46. No. 143.

Booklet of new experiences with Nu Media. Dept. JA, Nu Media, Faribault, Minn. Adv. on page 47. No. 133.

Full information. American Crayon Co., Sandusky, Ohio. See Shop Talk. No. 150.

Booklet of new experiences with Nu Media. Dept. JA, Nu Media, Faribault, Minn. Adv. on page 47. No. 133.

WEAVING SUPPLIES

Price list. Lily Mills Co., Dept. HWAA, Shelby, N. C. Adv. on page 46. No. 142.

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JA23. •

Space Designs

(continued from page 39)

surfaces small notches were cut into
the wood with the coping saw. The
string was pulled across the notch
and the point of contact touched
lightly with Duco cement.

It is important to remember that
strings must be taut. Otherwise the
stringed plane will lack the rigidity
that gives it its particular quality.

We found that the greatest effective-
ness is gained through the use of
simple and contrasting colors. We
got some of our most striking results
from the use of black and white and
one primary. Wooden sections were
the only parts that were painted. Our
group used enamels because they
liked the gloss. It added to the sleek
effects they were trying to get. They
objected to poster colors because of
their fragile surfaces.

Now go ahead and make your own
space designs—perhaps forgetting
the techniques that have been de-
scribed here! The real fun is in dis-
covering your own ways for building
your own kinds of three-dimensional
designs. And if anyone should ask
the usual question, "What is that sup-
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1 1/2	1 3/4	1 7/8	2
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Circus

(continued from page 33)

white steed. Without your lifting the pencil the running line produces an abstract quality with great purity and expressiveness.

Open your eyes. Surprise! Each student now collects his most sensitive drawings, his most expressive action, roughly cuts around them, and arranges them on a sheet of paper, having first spread, dripped or splashed water color onto the paper to express the mood of the scene. Then the line figures are superimposed by clean line tracings of the originals.

Pleased with their individual results, the class decided to carry out the project as a group on a larger scale. The bulletin board was covered with wrapping paper. Each student enlarged one or more of his most successful drawings by holding his original contour in front of him and again drawing without looking at the new paper. Next we hunted for textures in colored pages of magazines. Plaids, fur, flowered material and dots were cut to form clowns' suits or a lion's mane. Many textures and unusual colors were found. A sunset became the fat lady's hair; a bowl of peas, a juggler's suit. Other colored and metallic papers were added. Finally, poster paint pulled together colors and textural patterns. Thus collage was utilized as a medium new to some students and fascinating to all.

Now to assemble the circus. A gay, colorful background was sketched. Ropes and ladders of twine were made. The animals and performers were pinned to this background and rearranged until we were satisfied. Then the pasting began—overlapping to give a three-dimensional quality. We had in mind a circular movement that carried the eye from place to place, yet always holding interest within the big tent.

The last step was the application of more color and texture to the background. To coordinate the color and unify the many textures we painted parts of the background in texture to harmonize or contrast with the figures.

Thus we completed a mural which can be rolled up or displayed when the circus spirit seizes us. It was fun throughout. No two people drew alike

and many happy accidents occurred. Never did we feel that anyone was severely judging our drawings, for did not the sign say, "Draw without looking"? Rather, our public was greatly impressed; and we, ourselves, were surprised by the strange new creatures of our imaginations. Our circus had captured the excitement, the starry-eyed wonder it held for us in our kindergarten days. •

New Zealand

(continued from page 16)

or he may be kinesthetic, or he may be some mixture of all these characteristics. How can we teach such complex creatures?

Do we give them paint and brushes, paper and scissors and say "Go ahead, do something," and leave them to their own devices? No! This approach often comes under fire as "free expression", and I believe it is largely unsound. It recognizes quite clearly and correctly that the child has his own ways of working and his own ideas, whether they are derived from real, intuitive, or imaginative experience. But it fails dismally to provide the positive stimulus and environment for the proper release of these ideas. It also fails to give a guiding hand in the use of many different media and the solution of the problems which increasingly beset many children as they develop the ideas in practice whether the medium is paper, paint or clay. The young artist will have questions to ask and unless the art teacher can "go along with him" and often challenge him to answer his own questions his art will lack vitality and will become static—or it will regress. In other words, the part that the teacher should play is neglected by the "free expression" approach.

We believe therefore that each teacher in New Zealand primary schools should take his own class for art and crafts, as we feel strongly that a child's truest expression in painting and three-dimensional work depends largely on healthy child-teacher relationships.

If such a belief holds for the visual arts, could it not be held for all aspects of creative life and development? Should we not unify our approach and our attitudes to mime and

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*Flo-master inks also available in yellow, purple, orange, brown.

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drama, poetry, writing, creative movement and dance, nature study, and the visual arts in the primary school?

To accept such a philosophy certainly requires faith in the power of imagination and creative expression. It means too that we must always accept as adequate the *sincere* attempt of every boy and girl to create in whatever material he uses, as being the "best" for his particular stage of *esthetic* and *technical* development.

To deny this philosophy is, I believe, to restrict the possibility of full development and emotional maturity. It is this very emotional surefootedness and resilience that adults need so badly today to confront the problems of daily living. •

"Choose Twos"

(continued from page 21)

was all theirs. The materials and ideas were theirs to experiment with and command. The cryptic "legends" were theirs—to discover for themselves.

Speaking of media, some of the children used dry and wet chalk in combination. I had previously taught them to soak colored chalk in water and really "daub it on." "Boy at the Drums" and "Pirates at War" illustrate this particular technique. "Cowboy Gabfest", "Man and Night" and "Boy and his Banjo", were done with dry colored chalk put on in a direct manner.

Different length strings were dipped in tempera paint, then placed in a fairly rhythmic pattern on a piece of 15x18-inch white drawing paper so that about an inch of each string protruded at the bottom. A fresh piece of paper was laid over the first one. One pupil put both hands, palms down, on the top paper and gave it a fair amount of pressure while another, with a twist and a jerk, pulled each string out. This gave them two prints, the upper usually turning out to be the better of the two prints. This technique formed the design pattern for the "Turkeys in the Field."

One pupil cut strands of yellow, blue, and red yarn and, by rhythmic manipulation on the paper and pushing the yarn down, came up with "Liberace and Candelabra". •

Downbeat

(continued from page 37)

the arts of music and dance and before long the children—the younger ones especially—respond by dancing to the inspiration of the music. Drama, poetry and literature follow in sequence.

To describe or even outline this process would necessitate more space and consideration than this article permits. Suffice it to say that by the end of the first few sessions, children and adults alike were in full accord with the philosophy of the program. Children demanded music as inspiration for their painting, danced at will, recited poetry and expressed themselves in a number of different ways. Parents became less inhibited, cared less about perfection and were particularly expressive in the plastic media. Possibly even more important, parents and children worked in complete harmony, showing respect for each other's work and deriving the kind of satisfaction that can be experienced only through the process of creating. •

Etching

(continued from page 11)

will remove the burrs. A very fine steel wool or sandpaper, lightly applied, will also do the job.

A sheet of black paper inserted under the celluloid or pastel dust rubbed into the plate will show up the lines that have been scratched into the surface. Each student quickly learns his own techniques for line, textures and values. Cross-hatching and linear stroking are most favored but many stick to simple lines to get the effects they want.

If thin celluloid is used no rounding of plate corners is necessary. If lucite is used, however, the edges must be filed and corners rounded to prevent the paper tearing under the pressure needed for printing.

When the etching is finished, the paper to be used for printing must be prepared. A white drawing paper, cut to size, is put into a tray of water. This softens the paper so that it can be pressed into the incised, inked lines without breaking or tearing.

Next, the plate is readied for inking.

A dauber of felt rolled and securely bound with string is used to apply ink to the plate. (A drop of glycerine in the ink will slow up its drying and help to obtain a good print.) The ink is picked up on the dauber in a circular motion and applied to the plate in this same circular motion. The plate is completely blackened in this manner and checked to be sure each line is filled with ink.

Two large wads of wiping cloth are needed to clean the plate, one for preliminary cleaning, the other for finishing. This wiping is also done with a circular motion in order to leave the ink in the etched lines. It is important to keep the wiping pads flat. Fingerprints may be avoided by keeping the hands cleaned with a slightly damp cloth. When inked and wiped the plate may be set aside.

Now, with clean hands, remove the printing paper from its tray of water. Blot the excess moisture with blotters or paper towels. Paper that is too wet will make a line which when printed may "spread".

The "bed" for the plate is a piece of zinc, cut slightly larger than the plate.

The plate is placed inked side up on the bed. On top of the inked surface, the printing paper is positioned carefully and evenly. A blotting paper (dry drawing paper) is "sandwiched" between the printing paper and a piece of felt.

The print is taken by running this sandwich of celluloid, ink, paper and felt through the press or clothes-wringer. The handle must be turned evenly under the heaviest pressure the material and equipment can stand. The print is "pulled" by holding the print at two edges and gently rocking upward one edge, then the other, slowly so as not to tear the paper.

A few experiences with this procedure will lead to several discoveries. Different stocks of paper, colored printing inks and variations in dampness of paper, depth of line textures and the inking will produce differing results. The test of good printing is to get even results in successive printings. Students quickly see the qualitative differences among their prints. In this simplified etching process they get new insight into a fascinating phase of art.

Cardboard Jungle

(continued from page 23)

to begin, I told the class about a little animal I had made the night before, and said he was standing on my dresser. They begged me to bring him to school. I told them he was my invention and I didn't believe any of them would think of making one like him. I said I hoped we would have as many different inventions as there were pupils in the class.

Each child selected several boxes of varied sizes and shapes and experimented with these. On another table were tools and other materials—punches, scissors, a couple of saws, brass fasteners, a stapler, large needles and thread, wire salvaged from bundles of roofing, wire snips, paste, buttons, spools, yarn and scraps of cloth and colored paper.

Many of the children had had ideas clearly in mind for days so they were soon ready to assemble permanently their person, animal or "thing". They were free to use any method they wished in fastening the boxes to-



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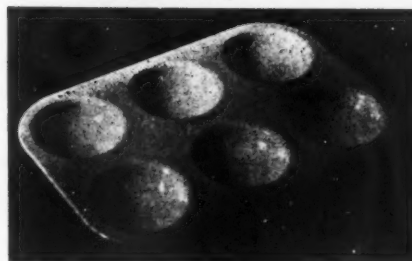
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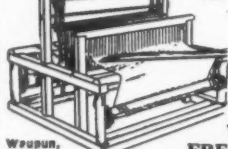
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gether. They tried various methods. Jane used brass fasteners to attach the limbs of her little girl, with the result that the creature could stand, walk and even sit down.

After the children were satisfied with their construction jobs many painted their creations with tempera, but some were content to leave theirs even with printing on them.

A most interesting evaluation period followed this activity. Each child told the class about his creation, and if he had not been able to think of a satisfactory name for it his classmates made suggestions—such names as Jinny Giraffe, Chickie Chickette, Cocker Chow, and Lanky Lindy Lou. We displayed our work on top of bookshelves in the school halls, library and music room and every child's work was displayed. It was thrilling to see the affectionate grins and cheery greetings fond owners gave their creations when passing them from time to time. The oft-repeated question, "When can we take them home?" and the reluctance with which some were given up to be sent to the state art exhibit proved that this had been a satisfying activity.

Box sculpture gave my pupils the opportunity to work with waste materials at little cost, and to create with feeling and imagination. It's a project that stimulates children's imaginations and excites a quick response.

Photography

(continued from page 29)

and past experience of the students, and is not adapted to the particular resources of their community, many students who have the most need for this opportunity for expression will fall by the wayside or will be so confused they will never derive real enjoyment or emotional release through photo experiences. Some of the basic requirements of a photography course, as for any other art course, should be inspiration, guidance and patience on the part of the instructor, and application, expression and experimentation by each student. Each will grow in photo appreciation, knowledges and skills at his own speed with his own equipment. Each student should

be encouraged to feel proud of his own camera, be it ever so simple or antiquated, and to develop camera confidence with each new shooting experience.

An art instructor who has seldom used a camera before teaching photography should get in a couple of basic photo courses in evening school, or a summer session at some photo workshop in a college, or private instruction—plus all the shooting experience she can crowd into six months before teaching photography. Participation in adult camera club meetings in her community would help, too. Some able amateur will gladly take her under his photographic wing and guide her through weeks of fumbling with technical details and expose her to feats of magic in his own darkroom. The art instructor can in return help others in the camera group to learn to "see" more sensitively and to better compose their photos in their viewfinders.

The one prerequisite in beginning photography classes should be that each enrolling student own a camera that he can use frequently and bring to school for demonstrations, shooting sessions and field trips. Without his own camera he will not learn camera control. If he does not learn to operate his own camera automatically in an efficient manner he will waste film regardless of how fine a designer or how sensitive he is to visual experiences. The more simple the camera, the less involved will be the mechanics while one is learning to "see" and to record what one "feels".

Students should be encouraged after a couple of months in photo class to construct or buy a lens shade, and to purchase a cable release if one can be fitted to their cameras, also some type of exposure guide, and developing tank and trays for home use.

When their spending money permits they should consider subscribing to a leading photography magazine and make plans to buy a tripod. However, the photo instruction and assignments do not depend on these accessories and can easily be carried out without them if careful shooting procedures are observed and practiced. Additional film is more important than accessories to the amateur.

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A creative, enthusiastic, energetic, adaptable art instructor is the most important prerequisite for a photo program in the fine arts department. Without such a leader the course can be dull and uninteresting, experiences inadequate, student growth questionable, supplies wasted and equipment misused or stolen. Group discipline and self discipline must be formulated by students and teacher together.

Because of the necessity for these exacting controls, teaching of photography as one unit in a self-contained art room is not desirable, and will never aid much toward developing a full photography program. Therefore if a small classroom that accommodates about 20 students, 20 art desks and some work tables is available, and if there is a smaller room nearby which can accommodate four to six students and darkroom equipment, the program can be started.

The classroom should be equipped with dark shades which can be drawn for showing slides or films, for some types of studio portrait shooting and for demonstrations of some darkroom techniques. One or two electric wall plugs should be available to service a projector, photoflood lights, for demonstrating contact printing and enlarging, the electric dryer and safelights.

A small blackboard is desirable. As many walls as possible should be covered with cork bulletin boards to display student photos for appreciation and evaluation, and for professional photographs for inspiration and discussion, these being our most valuable visual aid.

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terial and a 4x5-inch file box for negatives will be useful.

One hundred dollars will purchase sufficient secondhand darkroom equipment including a good enlarger with lens, a contact printer, trays and safelight, to begin a photography course, supplementing these purchases with some items from home kitchens or the dime store.

The darkroom, if possible, should be a small, windowless room connected to the classroom with a light-proof maze between them and a door which can be locked when the darkroom is not in use. It should be divided into a larger and smaller room with a maze connecting them. One room, farthest from the classroom, must be absolutely lightproof. It should be large enough to accommodate two students for the processing of films. The larger of the two rooms should accommodate from two to four students for printing processes and the required equipment. Students should be able to summon the instructor for help or advice and the instructor should be able to walk in and out during the class period—thus helping the students in both classroom and lab without leaving either group unattended. A large enough art room could be partitioned to meet such a plan.

If the darkroom is not so situated it must be very nearby with locked door and safelight above it. A very highly organized plan is necessary to operate such a location away from the classroom.

Some photographers may not agree with this writer that many photographic experiences should precede any type of darkroom work when the course is offered in the fine arts department; that "seeing" the subject to be captured on film, selecting the most interesting viewpoint, deciding on the type of lighting that will enhance or emphasize the subject, having the knowledge and skills to control one's camera, film, flash, filters, and perhaps an exposure guide, and then attempting to record his subject at the "supreme" moment, are as many tools and techniques as a beginner should be expected to master for several weeks.

The first darkroom experiences should be with photograms, at which time students learn the characteristics of emulsions and chemicals. They are given the opportunity to experiment

within arrangements and design within a given area. Accepted darkroom procedures are emphasized at this time. Later comes the thrill of "darkroom magic", making contact prints from successful negatives, later developing their own films. Knowledge of how to read negative and print quality prepares them for making enlargements by projection.

The most rewarding moment during a photo student's career for both student and teacher is the day when the photo instructor can say, "You are no longer a snapshotter. You are a photographer." That is an achievement that is possible, we believe, when photography is taught as an art form.

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